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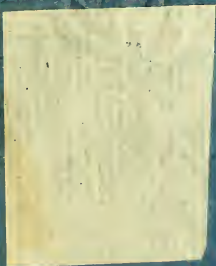
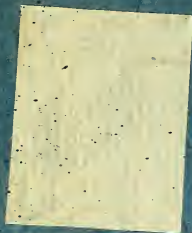
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Chapter 100.



BROADSWORD FENCING

BY
G. RIBONI.



Broadsword and Quarter-Staff without a Master.

BROADSWORD FENCING

AND STICK OR

QUARTER-STAFF PLAY,

AFTER THE LATEST EUROPEAN PRACTICE ADOPTED IN

THE MILITARY SCHOOLS OF FRANCE AND ITALY,

AND THE UNITED STATES.

BY

LIEUT. GIUSEPPE RIBONI,

LATE LIEUTENANT IN THE SARDINIAN ARMY, GRADUATE OF THE MILITARY
SCHOOL, AT IVREA

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BROADSWORD FENCING.

The Lessons in Broadsword are divided into three parts: I. The Moulinets,* which are for the purpose of instructing the pupil in cuts and exercising the wrist. Moulinet is the French for a small windmill, and is, as will be seen, a most appropriate word. II. The Broadsword Exercise, which is intended simply as an exercise. III. Lessons for practice, in which some instructions are given, so far as is possible in writing, as to actual fencing or combat.

THE MOULINETS.

1. There are only three general cuts known to Broadsword fencing, and these are embodied in the Moulinets. Frequent practice of these gives flexibility to the wrist and they should never be neglected.

2. The position of the body for practicing the Moulinets is as follows: Heels close together, toes turned out, belly drawn in, chest expanded, the form perfectly erect, shoulders square to the front, eyes and head to the front.

* Pronounced *Mooleenay*.

3. The sword should be held firmly but not stiffly in the hand. The thumb and forefinger should always grasp the handle, and the other fingers grasp it, or play loosely about it, according to the position of the sword.

FLANK MOULINETS.

4. *1st position.*—Extend the right arm directly in front of the body, holding the sword pointed horizontally to the front *in tierce*, that is with the edge turned up, the back of the hand to the left, the fingers turned down towards the ground. (Fig. 9.)

5. *2nd position.*—Bring the hand in as direct a line as possible to the left shoulder, keeping the edge of the sword constantly up, and the back of your hand looking you right in the face. (Fig. 1.)

6. *3rd position.*—Bring the sword over, causing the point to describe a circular upward sweep in the left and rear of the person, and strike directly in front as far out as you can reach; bring the edge down, and the point on a level with the eyes. This finishes the *left flank moulinet*.

7. *4th position.*—Without arresting the sword at the last named point, bring it in a downward circular sweep by the right side, to the right and rear of the body. In doing this, bring the hand near the right shoulder, the fingers up, the back of the hand down. Keep the elbow inside the body. The sword should pass within about four inches of the



(Fig. 1.)

FLANK MOULINET.

person, and about parallel with it, while the three last fingers will clasp the handle of the sword loosely.

8. *5th position.*—Bring the sword, by an upward circular sweep, over to the front as in the first position. This is called the *right flank moulinet*.

FRONT MOULINETS.

9. The positions of the sword and the body are the same as for the flank moulinets (§2 and §3), except that the edge of the sword is turned to the right. Whirl the sword in a horizontal plane to the left until it is directly over the head, pointing horizontally to the rear, and continue the motion around on the right side to the front, cutting from right to left. Keep the hand always in front of the forehead, moving it in a straight line out to the full extent of the arm and back—keep the elbow inside the body. This is the *right front moulinet*.

10. The *left front moulinet* is precisely similar, except that you commence with your sword *in carte*, that is, the edge turned to the left, and cut from left to right.

DISARM OR UNDERCUT MOULINETS.

11. The positions of the sword and the body are the same as §2 and §3, except that the edge is turned down. Bring the hand near the left shoulder, carrying the point of the sword upward in a circu-

lar sweep. Present the edge of the sword blade to the left, and the point to the left and rear. Finish the circle already half described, carrying the sword to the first position in flank moulinet, (§4), the edge up, the back of the hand turned down. This is the *left undercut moulinet*.

12. Turn the hand over and hold the sword in carte, that is, edge to the left; carry the point of the sword in an upward circular sweep to the right and rear of the body, bring the hand near the right shoulder, keeping the elbow inside the body. Complete the circle already half described, by carrying the point of the sword through the air to the right and front of the body, the edge turned up. This is the *right undercut moulinet*. (Fig. 2.)

13. The undercut moulinets are merely the flank moulinets reversed; and, as in those, the sword should pass within about four inches of the person.

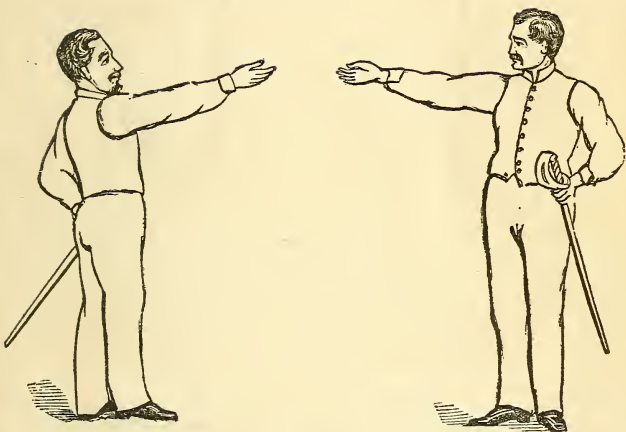
THE BROADSWORD EXERCISE.

14. *The Salute*.—Face your adversary at a distance of about six feet, the toe of the right foot pointing to the front, and the heel at the hollow of the left foot; right shoulder slightly advanced; right hand on the sword; extend the right hand, palm up, to your adversary; (Fig. 3.) then extend your right hand to the right, palm down. Put the



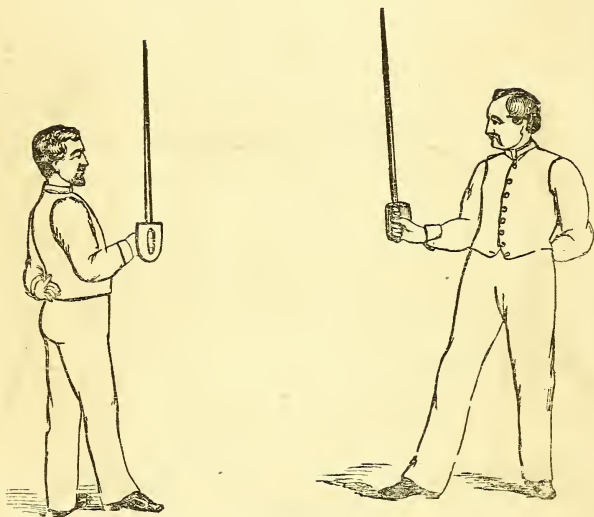
(Fig. 2.)

UNDERCUT MOULINET.



(Fig. 3.)

THE SALUTE.



(Fig. 4.)

THE GUARD.

hand to the sword, draw it nearly out and look at your adversary between your arm and your sword, carrying the right hand to the right hip, resting the sword in the hollow of the shoulder, at the same time move the right foot and bring the heels together. Keep the body square to the front, and carrying the left arm behind you, rest it on the waist, where it should be kept while fencing.

15. *The Guard*.—Perform the flank moulinets, and at the conclusion thereof turn the left foot at right angles to the line of advance, and advance the right fourteen inches to the front. Bring the sword, pointing upward to the front, a little to the right, the elbow close to and inside the body, the forearm extended, the edge of the sword obliquely to the right. Rest the body principally on the left leg, presenting your flank to your adversary, so that the right leg may be swiftly and easily advanced to the front and withdrawn to the rear. (Fig. 4.)

16. In this exercise, as in actual fencing, the body should always be supported firmly but not stiffly on the legs, and erect from the waist up, the head being thrown back so as to keep it out of reach. Never stoop, nor lean your head forward. When you do reach forward, bend only at the hips. Rely on the strength of your arm in dealing blows, and on the quickness of your guard and the agility of your legs to avoid them, and never expect to add

force to your blows by the weight of your body, as though you were using a sledge hammer. Fencing is a matter of agility rather than of strength.

FIRST LESSON.

17. The first lesson consists of seven cuts—two face cuts, two flank cuts, two leg cuts, and one head cut.

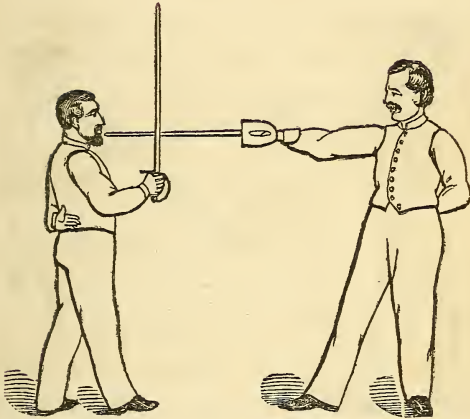
18. *First cut.*—Swing the sword around the head and strike at your adversary's left cheek, advancing the body a little, but not moving the feet, and return to your guard. (Fig. 5.)

19. *Second cut.*—Swing the sword on your right side, and cut at his right cheek, and return to your guard. Carry your arm to its full extent in front, and bring your hand close to the forehead while the sword is passing to the rear. Keep the hand always as high as the chin, and the elbow inside the body.

20. *Third cut.*—This is performed like the right face cut (§18), except that you strike at the flank instead of the face. (Fig. 6.)

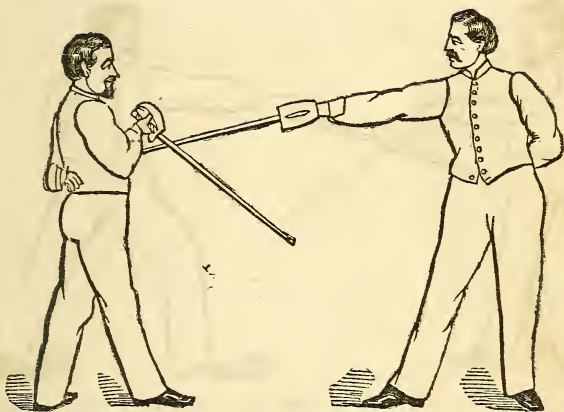
21. *Fourth cut.*—This is performed like the left face cut (§19), except that you strike at the flank.

22. *Fifth cut.*—This is performed like the third cut, except that you step out smartly with the right foot twenty-eight inches, and strike at your adver-



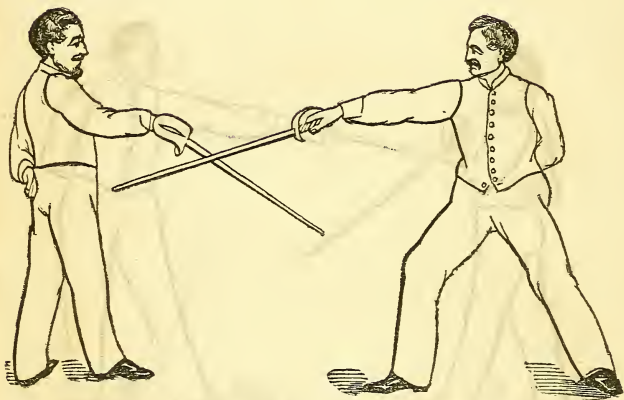
(Fig. 5.)

FACE CUT AND PARRY.



(Fig. 6.)

FLANK CUT AND PARRY.

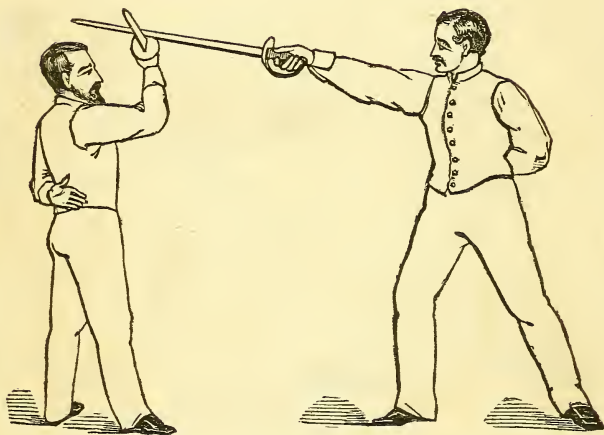


(Fig. 7.)

LEG CUT AND PARRY.



THE HISTORY OF THE UNITED STATES



(Fig. 8.)

HEAD CUT AND PARRY.

sary's left leg, keeping your hand as high as you can and at the same time reach his leg. Remember the instructions in §16.

23. *Sixth cut.*—Withdraw the right foot to its place, and step out again, striking at your adversary's right leg. (Fig. 7.)

24. *Seventh cut.*—Return your body to its first position, at the same time performing the left flank moulinet (§6), and strike at the top of your adversary's head, stepping out fourteen inches. Always stamp smartly on the ground when stepping out. (Fig. 8.)

THE PARRIES.

25. *First Parry.*—The sword being on guard, present the edge to the left. (Fig. 5.)

26. *Second Parry.*—Present the edge to the right.

27. *Third Parry.*—Drop the point towards the ground, and bring your hand across the breast, presenting the edge of the sword to the left. (Fig. 6.)

28. *Fourth Parry.*—Present the edge to the right.

29. *Fifth Parry.*—Lower the hand to the left hip, and present the edge of the sword to the left.

30. *Sixth Parry.*—Carry the hand to the right hip, and present the edge of the sword to the right. (Fig. 7.)

31. *Seventh Parry.*—Carry the hand about eight inches to the left and front of the head, opposite the right shoulder, but higher; the edge of the sword turned up; the back of the hand to the front; the sword pointing horizontally to the right, and being six inches in front of the head and two inches above it, so that you can look at your adversary in the face, between your sword and your arm. (Fig. 8.)

SECOND LESSON.

32. *Eighth cut.*—Repeat the whole of the first lesson. Starting from the head cut, draw back the right leg quickly and step backwards twenty inches, supporting yourself mainly on the left leg, at the same time draw back your sword, holding it in tierce (§4), bend the arm, holding the elbow close to the body and the hand near the right shoulder. (Fig. 9.) Advance the right foot twenty-eight inches in front of the left, stamping forcibly on the ground, and at the same time thrust in tierce at your adversary's breast. (Fig. 10.) This is called the *lunge*.

33. *Ninth cut.*—Withdraw your sword and your leg at the same time, and then perform the head cut as directed in §24, (Fig. 8,) stepping out fourteen inches, and return to your guard.

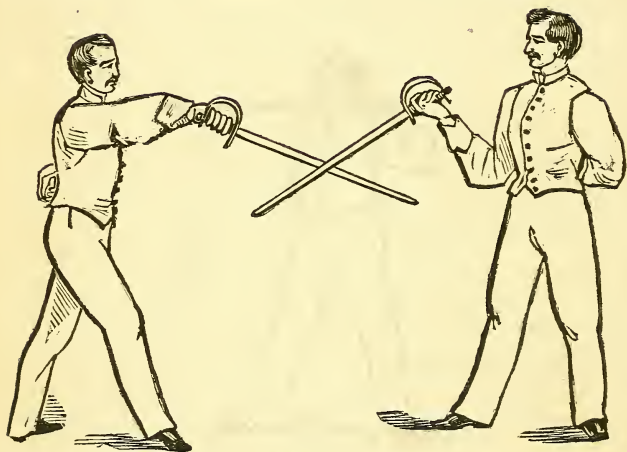
34. *Tenth cut.*—Describe the right undercut moulinet, (§12), striking at your adversary's elbow from beneath. This is called the *disarm cut*.

OF



(Fig. 9.)

THE LUNGE—FIRST POSITION.



(Fig. 10.)

THE LUNGE—SECOND POSITION AND PARRY.

35. *Eleventh cut*.—Draw back your sword in *carte*, (§10), and thrust at your adversary's breast just above his belt, stamping your foot but not advancing it. This is called the *thrust in carte*.

THE PARRIES.

36. *Eighth Parry*.—Starting from the position of the seventh parry (§31), whirl the sword in a vertical circle in front of your body from left to right, knocking your adversary's sword to the right, (Fig. 10,) and bring your arm rapidly back to the position from which you started, so as to protect your head.

37. *Ninth Parry*.—The same as the 7th, (§31).

38. *Tenth and Eleventh Parries*.—Same as the eighth, (§36).

THIRD LESSON.

39. The previous lessons have been performed by one party performing all the cuts and the other all the parries. In this lesson each party performs one cut and one parry alternately, and so on through both lessons. Practice this lesson until you can perform it rapidly.

FOURTH LESSON.

40. Feint at your adversary's right cheek. *To feint*, extend the right arm, holding the sword edge down, and describe a vertical circle one foot in di-

ameter from right to left, with the point of the sword opposite your adversary's right cheek, as if to cut off his ear. Swing your sword completely around your head in a horizontal circle, keeping the hand as high as the forehead, and cut at his left cheek. Then feint at his left cheek, describing a small circle from left to right, and swinging your sword around your head, cut at his right cheek.

41. Feint at the right cheek and cut at the left flank; then feint at the left flank and cut at the right flank.

42. Feint at the right flank and cut at the left leg, stepping out smartly as described in §22; then feint at the left leg and cut at the right leg, stepping out as before.

43. Draw back your leg and perform the head cut as directed in §24.

44. Perform disarm cut, and thrust as taught in §34 and §35.

45. *The Parries* for these cuts are as before described.

FIFTH LESSON.

46 Feint at your adversary's right cheek and cut at his left leg, sweeping your sword through the air to the full extent of your arm, and stepping out twenty-eight inches as directed in §22.



(Fig. 11.)

THE ROSETTE.

47. Feint at your adversary's left cheek, at the same time recovering yourself as directed in §23, and strike at his right leg, stepping out again as directed in §22.

48. Feint at the right leg while recovering your position, and cut the left cheek.

49. Feint at the left leg without stepping out, and cut at the right cheek.

50. Step back and lunge, following it by the head cut as directed in §32 and §33.

51. Perform the disarm cut and the thrust as taught in §34 and §35.

52. *The parries* in this lesson are the same as before taught.

SIXTH LESSON.

53. *The Rosette*.—Stand square to the front, the feet straddled about two feet apart. Extend the right arm and the sword on a line with the chest, the edge turned to the front. Perform the face cut and bring the sword completely over to the other side of the body, the arm across the chest, the sword pointing to the left. Then turn the hand over, edge to the front, and swing it to the first position. (Fig. 11.) Then swing your sword again from right to left as before, and allow the impetus of your blow to carry you completely around, facing square to the rear. Turn easily and lightly on the

toes of the left foot. When the turn is finished, the arm should be stretched across the breast, the sword pointing horizontally to the left, and the legs as far apart as at first.

54. Make another cut from left to right as before, and another cut from right to left, allowing the impetus of your blow to carry you around as before. Continue these cuts and turns till you are tired. Work vigorously, cut as fast as you can, and give your sword the largest sweep possible, so that you might defend yourself against a crowd, and prevent them from closing in upon you.

SEVENTH LESSON.

55. *Romper en avant.*—Hold the right hand opposite the left breast, and eight inches from it, the sword pointing to the rear, the back of the blade pressed against the left arm, four inches below the shoulder. (Fig. 12.)

56. The motion of the sword is simply the left front moulinet, (§10), performed twice, except that the blade starts from a little lower point, and rises by the time it is around to the right to the full height of the front moulinet, that is to say, two inches above the head, and at the end of the second sweep is brought down to the same place from which it started, pressing against the right arm, the edge toward the right, the blade about horizontal.



(Fig. 12.)

ROMPER EN AVANT.



57. At the same time with the movements of the sword, turn on the right foot, step forward with the left fourteen inches, planting it directly in front pointing in the line of advance, and turn the right foot at right angles to the line of advance; simply reversing the position of the feet, and presenting the opposite flank.

58. The left foot is now in advance. The sword is held between the thumb and forefinger, the other fingers being loosely around the handle. Now describe the front moulinets twice as before directed, but in the opposite direction, advancing the right foot to the first position, and so on continually advancing, one step at a time. The sword should always guard the side of the leg that is in the rear, when the step is finished.

59. *Romper en arrière.*—The motions of the feet and legs are simply reversed, being in retreat instead of advance. Being in the first position, perform the left front moulinet twice as before directed, at the same time retreating with the right leg, bring the right foot fourteen inches to the rear of the left, and at right angles to the line of advance, and bring the left foot to the front.

EIGHTH LESSON.

60. *New Guard.*—Position of the body the same as §15. Extend the right arm to the front, the

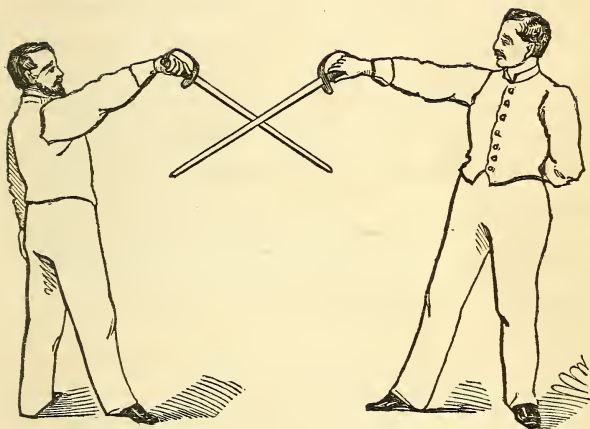
hand as high as the top of the head, the sword in tierce, the point as high as the nipple of the breast. This is the *new guard*. (Fig. 13.)

61. Perform the left flank moulinet as directed in §4, §5 and §6, except, that the sword blade is pointed downwards instead of upwards. As the sword is going over towards the front, step out with the left foot about fourteen inches, without altering its position, which is at right angles to the line of advance. When the sword is at the third position, in the first lesson, (§6,) the left foot is thus advanced. Then perform the right flank moulinet, bringing the sword to the *new guard* (§60), and right foot advancing the right foot to its first position simultaneously. Repeat, advancing in a straight line.

62. To retreat, perform the left undercut moulinet, stepping back with the right leg, about fourteen inches, then right undercut moulinet, stepping back with the left leg to original position, without turning either of the feet, and bringing your sword to the new guard, by turning your hand over. Repeat retreating in a straight line. Bring the right foot down with a stamp. The position in §45 is the guard used in fencing. The position in §15 is only for the exercise.

NINTH LESSON.

63. *Volter*.—Position of the body as for first lesson, the right flank obliquely to the front. Step



(Fig. 13.)

THE NEW GUARD.

out about twenty inches with the left leg turning one quarter around to the right, pointing the toes of the left foot to the right, your back turned to the left, facing to the right at right angles to the line of advance. Turn again one quarter around to the right, turning on the toes of the left foot and bringing the foot about twenty inches, and facing square to the rear. Your position is now that of the first lesson, except, that your left leg is advanced instead of your right.

64. Return to your first position, advancing the right leg, turning around on the right foot to the left, and face to the front.

65. After practicing these steps slowly, practice them rapidly—leaping from one foot to the other, and turning around on your leap. At the end of each movement, stamp the advanced foot on the ground.

66. The sword is held as for the seventh lesson, *Romper en avant*, (§55). Simultaneously with the leaps, perform the front moulinet three times, each time bringing the back of the sword against the flank which is in the rear. Then when faced to the rear, your sword will be pointed to the front, the edge to the right of the body, the back pushed against the right arm.

67. This lesson, as well as the sixth and seventh, should be practiced as vigorously as possible. They

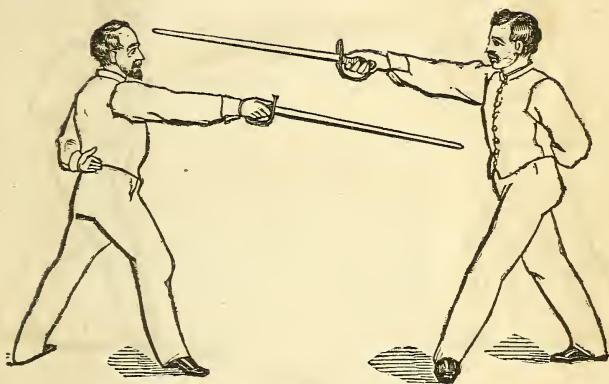
are excellent exercise, and test the power of endurance and the wind.

TENTH LESSON.

68. *Quatre Façade*, (Four Facings).—Position of the body and the sword the same as in the ninth lesson.

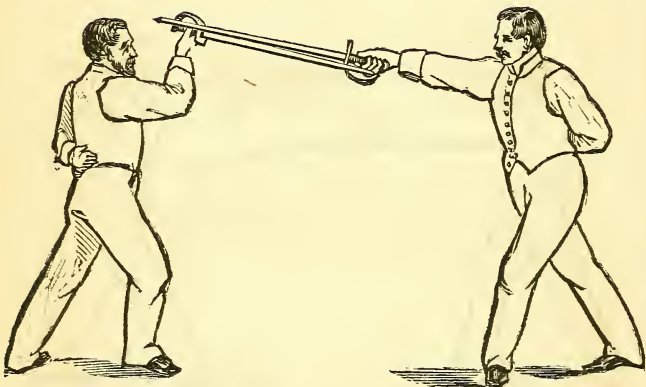
Stamp with the right foot, turn the body around facing to the right, and place the left foot about fourteen inches from the right and parallel with it. Then stamp the right foot at the same time, pointing the toes in the direction in which you are faced. Continue turning in this manner until you have faced successively to the rear, the left, and the front, and then repeat. The motions of the sword are the same as in the ninth lesson, viz: the right and left flank moulinets.

69. *The Salute before Fencing*.—Perform the salute taught before the broadsword exercise, and come to the first position. Then bring the sword to the front of the face, the edge to the left, the hilt three inches below the chin. Carry the sword to the right and front, the hand about three inches from the right thigh, the point about six inches from the ground, the edge to the rear. Turn your face to the right. Carry the sword again to the front of the face; carry it to the left, the left arm across the body, the hand about three inches in front of the left hip, the sword pointing to the left, edge to the front,



(Fig. 14.)

FLANK CUT AND PARRY.



(Fig. 15.)

HEAD CUT AND PARRY.

point about six inches from the ground. Bring the sword back to the front of the face. Carry it over to the front, pointing to the ground three feet in front of you, and the point about six inches from the ground. Return the sword to the front of the face. Perform the right and left flank moulinet, and come on guard, advancing the right foot fourteen inches to first position.

70. Then perform the four facings, and having got your guard, commence to fence.

ELEVENTH LESSON.

71. *Exercise in Fencing.*—Being on guard, feint at your adversary's right cheek, then step out and cut his left flank, as directed in §21. Your adversary remains firmly on guard for the feint, and when you cut at his flank, step back fourteen inches with the right leg, and gives you a head cut, as directed in §24; keeping himself firmly on the left leg, the body well in and the head high. (Fig. 14.) To parry this cut at your head, you have only to draw back your hand and raise it high—about six inches above the level of your head—bringing your sword in guard at the same time, and drawing back your right leg. (Fig. 15.)

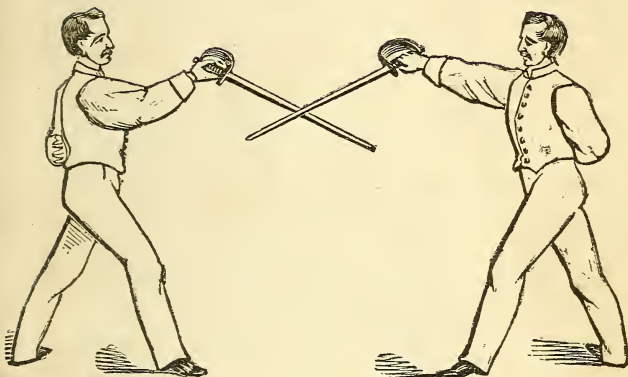
72. Perform the same series of cuts, feinting at the right cheek and cutting at the left leg, etc.

73. Pass your sword over the sword of your adversary, holding it still in tierce, and stepping out, thrust at his left breast. Your adversary parries this thrust by knocking your sword to the left, at the same time drawing back a little. He then brings his sword around to the left and rear of his person, and swinging it through the air as in the left flank moulinet, strikes down at your right arm. This blow you parry by stepping back to first position and raising your hand to the position of guard.

74. Feint over your adversary's guard as though to thrust at his left shoulder, then turn your sword in carte, and stepping forward, thrust at his flank, just under the right arm, trying all the time to push his sword up while he tries to bear yours down. The blades slide along each other. (Fig. 16.) He parries this thrust by bearing your sword to the right, holding his in tierce as when on guard. Then before you can return to position, he suddenly turns his sword around and strikes your right arm from above, but without swinging his sword through the air. You parry his blow by stepping back to position and raising your hand to guard.

TWELFTH LESSON.

75. Give your adversary a head cut. He parries this by raising up his sword. He then as quickly makes a half lunge, thrusting at your right breast;



(Fig. 16.)

THRUST AND PARRY.

bring your sword over to guard; knock his sword to the right, and then suddenly turning your hand over, strike his sword-arm from above, as in §70.

76. Cut at your adversary's head. This he parries as usual, and thrusts in tierce at your right flank, which you parry by knocking his sword to the right. Then step out with your left foot to the left and front, and strike at his sword-arm from underneath, holding your hand in tierce. This will be a surprise to him, and unless he is quick, you will be sure to hit him. His parry is to step also to the left and raise his guard—which simply has the effect to change your fronts.

77. Strike your adversary's sword heavily aside, and cut him just below the waist—across the body, holding the sword in carte. Keep your hand as high as possible, so as to parry any blow he may be able to return you. This is a difficult blow to accomplish, but once done would be likely to end the conflict.

78. The eleventh and twelfth lessons are intended to give some idea of actual fencing; of course no rules other than the most general can be laid down. A little practice will show any one that the only perfect guard consists in keeping *the hand high as possible, and the sword pointing straight in front, always in tierce*; and that quickness, coolness, and

agility are all that one requires to fence well. The longer practice one has, the more readily he discovers new cuts and feints and combinations; and after the general instructions, which alone a master can give, the rest must be left to the capacity or the genius of the individual. Fencing is like billiards. Some men can never fence well; most men fence tolerably; but in a few the art of fence develops a true genius, which, but for it, would have forever lain hidden. A celebrated French *maitre d'armes* once said, "Put me foil in a man's hand, and I will read you his character;" and there is great truth in the remark.

THE STICK OR QUARTER-STAFF.

Good Robin bent his noble bow,
He was an angry man,
And set in it a broad arrow,
Lo! ere 'twas drawn a span,

The beggar with his noble tree,
Reached him so round a rout
That his bow and his broad arrow
In finders flew about.

Good Robin bound him to his brand,
But that proved likewise vain ;
The beggar lighted on his hand
With his pike staff again.

I wot he might not draw a sword
For forty days and mair,
Good Robin could not speak a word,
His heart was ne'er so sair.

He could not fight, he could not flee,
He wist not what to do,
The beggar with his noble tree,
Laid lusty slaps him to.

ROBIN HOOD AND THE BEGGAR.

Ritson's Robin Hood Ballads.



PRELIMINARY EXERCISES.

THE MOULINETS.

1. The stick is a stout staff made of hickory or any tough wood, from three-fourths to seven-eighths of an inch in diameter, and should reach, when one end is placed on the ground, within the width of a man's hand of his chin. The hand at the four knuckles ought to pass between the end of the stick and the chin. The ends of the stick should be rounded off and not sharpened.

2. The stick should be held between the thumbs and forefingers of the two hands, the other fingers playing loosely about it, and never clasping it closely. This mode of holding can only be acquired by constant practice and careful attention.

FLANK MOULINETS.

3. Seize the stick about twelve inches from one end between the thumbs and forefingers of both hands, the palm of the right placed on the back of the left, both palms turned towards the ground. Raise the hands as high as the neck, having the longer part or point of the stick above. Bring the point over to the front, and past the right side to the rear, (Fig. 17,) and up to a perpendicular, describing a vertical circle on the right side. Keep

the right elbow inside the body, and bring the hands fully up to the right shoulder. This is the *right flank moulinet*.

4. Whirl the stick on the left side of the body, keeping the left elbow inside, and bringing the hands to the left shoulder, which is the *left flank moulinet*.

UNDERCUT OR DISARM MOULINETS.

5. These are performed precisely like the flank moulinets, except that they are in the opposite direction, the point of the stick coming up in the front and down in the rear.

FRONT MOULINETS.

6. Hold the stick in the same manner, and describe a nearly horizontal circle about the head. In passing the point to the rear, carry the hands above the top of the head; in passing it to the front, depress them to the height of the neck, at the same time extending the arms to their full length. (Fig. 18.)

7. This moulinet should be described from right to left, or the reverse.

REAR MOULINET.

8. Hold the stick in the same manner; hold the hands over the top of the head, and describe a nearly vertical circle in the rear of the person. The heel of the stick will describe a circle in front of the forehead.



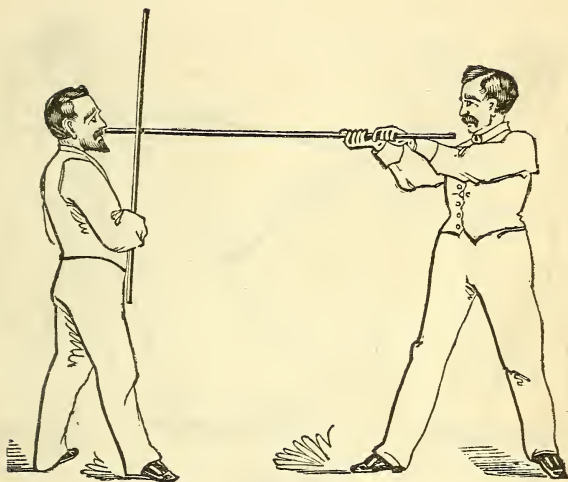
(Fig. 17.)

RIGHT-FLANK MOULINET—FIRST POSITION.



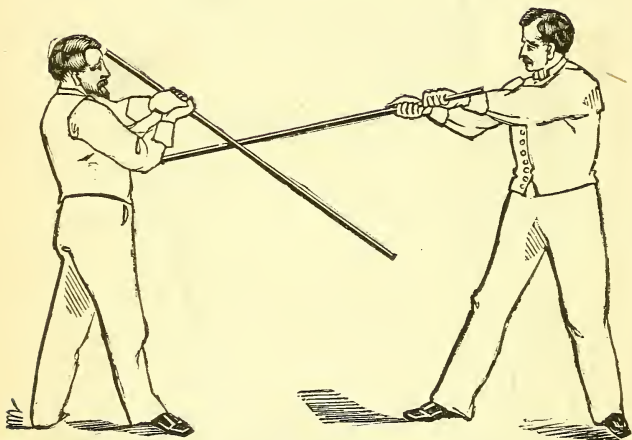
(Fig. 18.)

FRONT MOULINET.



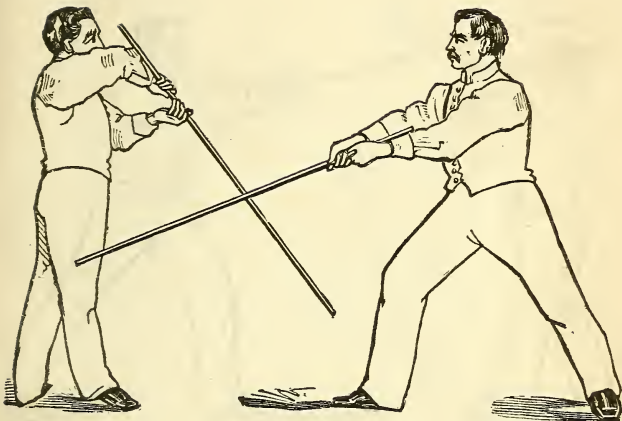
(Fig. 19.)

FACE CUT AND PARRY.



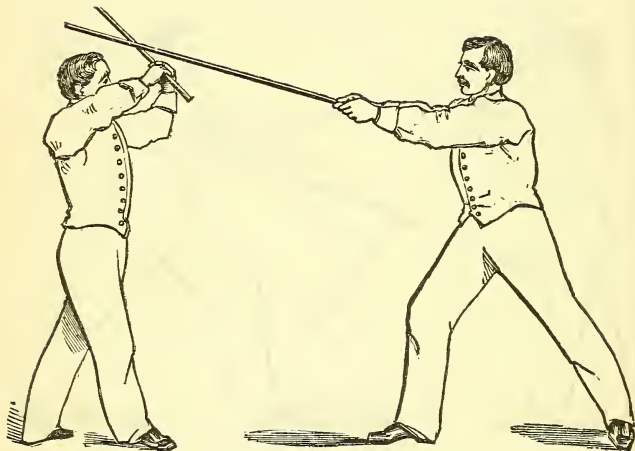
(Fig. 20.)

LEFT FLANK CUT AND PARRY.



(Fig. 21.)

RIGHT LEG CUT AND PARRY.



(Fig. 22.)

HEAD CUT AND PARRY.



(Fig. 25.)

DISARM CUT—WITH ONE HAND.



(Fig. 26.)

DISARM CUT—WITH ONE HAND—SECOND POSITION.

and step the right foot back fourteen inches. Bring the right hand to the side of the right leg, and the left hand over the head, and look through between the stick and your arm at your adversary. (Fig. 23.) Let go with your left hand, step forward with the right foot fourteen inches, and thrust at your adversary's breast, keeping right hand high above the head and about two feet to the front.

21. Holding your stick still in your right hand, come back to guard by the rear flank moulinet, and with one hand, strike at your adversary's head. (Fig. 24.)

22. The parry for the lunge is the same as for the head cut. Strike the stick up and be ready on guard again to parry the head cut, §21. (Fig. 22.)

FOURTH LESSON.

23. Perform the last three lessons, and add the following:

24. Pull your stick through your right hand to within a foot of the point, and give one disarm cut with one hand. (Figs. 25 and 26.)

25. Perform moulinet on the right side with a head cut.

26. Thrust at your adversary's breast, holding your hand high, and return by left flank moulinet to guard. (Fig. 27.)

27. The parries are on the same principles as before laid down, and are perfectly obvious.

II.—STEP LESSONS.

FIFTH LESSON.

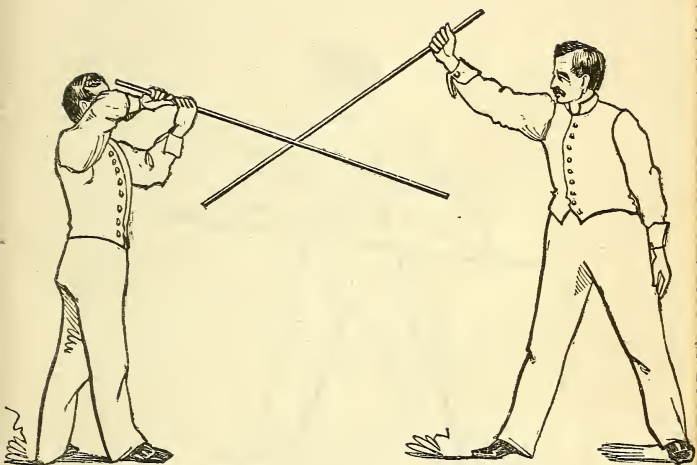
28. Take the same position as on guard, but facing a little more to the left. Hold the stick in front of your body horizontally, holding it in both hands about ten inches from the end, the back of the left hand up, the back of the right hand down, the arms dropped to the sides. (Fig. 28.)

29. Turn around to the left on your right foot, and bring your left foot to the front, pointing your toes to the right, and facing to the right, at the same time slide your left hand up to your right, and swing your stick around with your body, describing a horizontal circle.

30. Seize the stick as before, the back of the right hand up, the back of the left hand down, and reverse the above described motions.

SIXTH LESSON.

31. Position of the body as on guard. Hold the stick in both hands about a foot from the hilt, the point pointing up past the left shoulder, and the



(Fig. 27.)

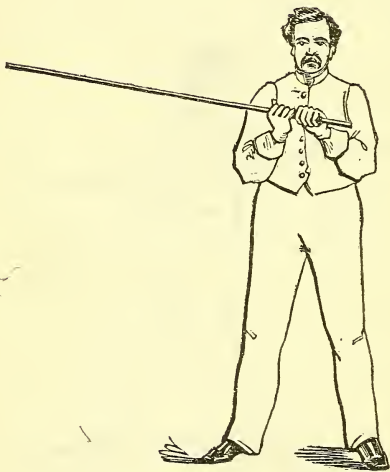
THE THRUST AND PARRY.



(Fig. 28.)



(Fig² 29.)



(Fig. 30.)

stick resting against the left arm. Hop on the right foot about ten inches forward, and advance the left one pace facing to the right, and pointing the toes in the line of advance, while the right foot is at right angles with that line. At the same time perform one front moulinet from left to right, bringing the stick around to your right side. (Fig. 29.)

32. Hop on the left foot, advance the right, and observe the same principles as above laid down.

SEVENTH LESSON.

33. Stand square to the front, the feet straddled about two feet apart. Hold your stick in both hands over the right shoulder; strike a sweeping blow in front and nearly horizontal, carrying the stick completely around the head, and around again to the left side; then sweep your stick in the opposite direction, at the same time turning on your left foot, and allowing your blow to carry you around backwards with face to the rear. Continue the motion of your stick, completing the entire circle, and then swing it in the opposite direction, allowing the momentum to carry you around forwards, turning on the toes of the left foot to your first position. (Fig. 30.)

EIGHTH LESSON.

34. Position the same as on guard. Hold the stick with both hands, about ten inches from the

heel, the point pointing past the left side to the rear of the body. Leap forward one pace, striking on your left foot, and turning around, facing to the rear, and bringing your right foot behind you. At the same time perform the front moulinet from left to right three times, bringing your stick at last by the right side, resting against the right arm.

35. Your left foot being now advanced, leap back to your former position, performing the right front moulinet.

36. The 5th, 6th, 7th and 8th lessons should be practiced as vigorously as possible, as they are an excellent exercise, and test a man's endurance and wind.

III.—FEINT LESSONS.

NINTH LESSON.

37. Holding the stick in guard from right to left, strike at your adversary's advanced leg; bring the stick up by your left side, swing it completely around your head, and strike at his left cheek. The blow at the leg is the feint, and that at his cheek the real blow.

38. Strike at your adversary's leg from right to left, and then from left to right, swinging the stick in front of you to the full extent of your arms. Continue the last motion of the stick around to the

right and rear of your person, and swinging it around your head, strike at his right cheek. This last motion is substantially the right flank moulinet, only that the stick is carried over the head.

39. Perform both these feints reversed, that is, commencing from left to right. The remainder to be performed on the same principles.

TENTH LESSON.

40. Holding the stick in guard, perform one right flank moulinet and then perform the first division of the ninth lesson. The same, the motions being reversed. Then make two thrusts, first with the left hand and next with the right, as directed in the second lesson.

41. Perform both parts of the flank moulinet, and then perform the first division of the ninth lesson. Begin first with the right flank moulinet, which being finished brings your hands in front of your left shoulder. You then feint at your adversary's left leg and cut at his right cheek. Then reverse the motions, commencing with the left flank moulinet.

42. Perform the lunge as directed in the third lesson.

43. Perform the flank moulinets and then the lesson taught in §38.

44. Perform the one hand disarm cut as taught in the fourth lesson. (§24.)

45. Step back with your right foot one pace. Throw the point of your stick over your right shoulder, pointing to the ground in your rear, and the heel pointing up. Bring your hands up over your head, and look between your arms at your adversary. Return to your guard, performing left flank moulinet.

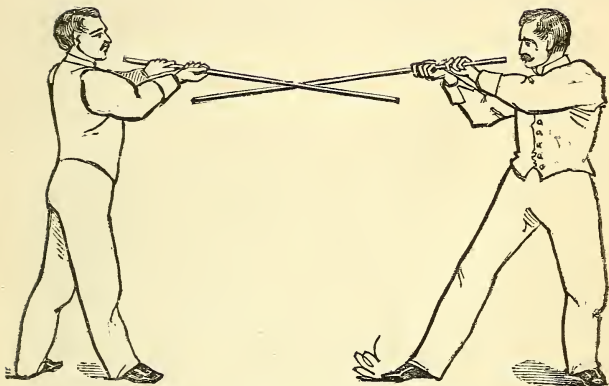
46. Perform one left disarm moulinet, and then step back as described in the last lesson, looking between your arms at your adversary. Return to guard with flank moulinet.

ELEVENTH LESSON.

NEW GUARD.

47. Perform the disarm moulینets, beginning with the left, and at the end of the last one, bring the stick and your hand into the position laid down in the thirteenth lesson. (Fig. 31.)

48. Then perform the flank moulینets, beginning with the right. At the end keep your hands in the position in which you find them, point your stick at the breast of your adversary, keep your hands as high as your head, the back of the left hand up, the back of the right hand down. This is the *new guard*.



(Fig. 31.)

THE NEW GUARD.

49. Hereafter in speaking of "guard," it is the new one that is always meant, unless the other is specified.

50. Holding your stick in guard—the new guard—thrust at your adversary's breast, and without moving your stick turn about on the toes of your left foot, passing your head under your forearm, and return to the new guard.

TWELFTH LESSON.

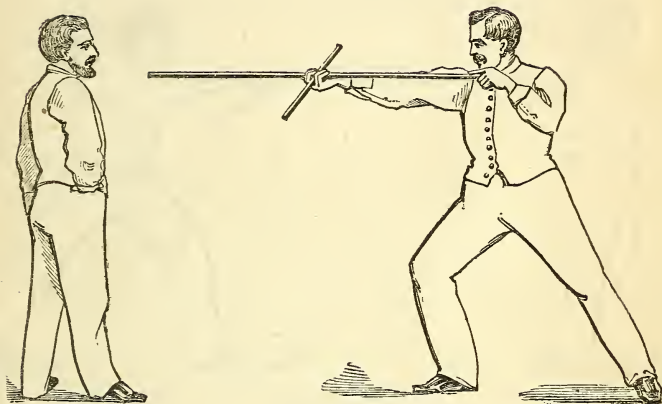
51. *The Salute.*—Lay the sticks on the ground in the form of the letter X. Stand about eight feet from the cross of the sticks, presenting the right flank to each other, the arms hanging at the sides. Stamp the right foot, at the same time suddenly turn the palms of the hands up for a second. Step forward with the left foot, and then hopping on your left, advance the right close to the cross of the sticks, and leaning over pick them up in the right hand; turn the hand over and present them to your adversary. (Fig. 32.) Jump back to your former position, turning once around as you go. Present the sticks to the left, the right and the front. Then step forward as when you went to pick up the sticks, but make the last step a long one, and reach forward your right arm as far as possible, and push with your left hand one stick toward your adversary,

who takes it. (Fig. 33.) Then both leap back to your former positions, turning completely around as you go, and perform the front moulinet from right to left, as taught in the eighth lesson. Then perform the rosette as taught in the fifth lesson. Then leap forward as in the eighth lesson, and come to the new guard.

52. The closing remarks in the broadsword lessons are applicable at the close of the lessons on the stick. The latter tests the endurance much more than the sword, as between two good players the exercise is fully equal to that of wrestling, and like wrestling, is a good old English custom, requiring true Saxon hardihood and love of sport.

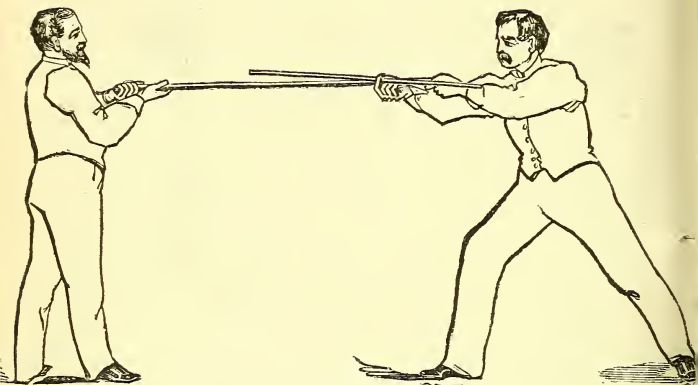
53. Sir Walter Scott's spirited description of the battle at quarter-staff between Gurth, the stalwart body servant of the Disinherited Knight, and Much, the Miller's Son, one of Robin Hood's chivalrous gang of robbers, will give a good idea of the ancient game, which is the identical thing taught in this book. It may be found in volume I, chapter XI, of *Ivanhoe*. The following is an extract:

“The miller pressed furiously forward, dealing
“blows with either end of his weapon alternately,
“and striving to come to half-staff distance, while
“Gurth defended himself against the attack, keep-
“ing his hands about a yard asunder, and covering
“himself by shifting his weapon with great celerity,



(Fig. 32.)

THE SALUTE—PRESENTING THE STICK.



(Fig. 33.)

THE SALUTE—TAKING THE STICK.

“ so as to protect his head and body. Thus did he
“ maintain the defensive, making eye, foot and
“ hand keep true time, until, observing his antago-
“ nist to lose wind, he darted the staff at his face
“ with his left hand ; and, as the miller endeavored
“ to parry the thrust, he slid his right hand down to
“ his left, and with the full swing of his weapon,
“ struck his opponent on the left side of the head,
“ who instantly measured his length upon the
“ greensward.”

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